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NOW THEN
AN OPUS CREATION

NOW THEN.

ISSUE 13.

APRIL 2009.

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WE AIM.

TO INFORM PEOPLE HONESTLY.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.

TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

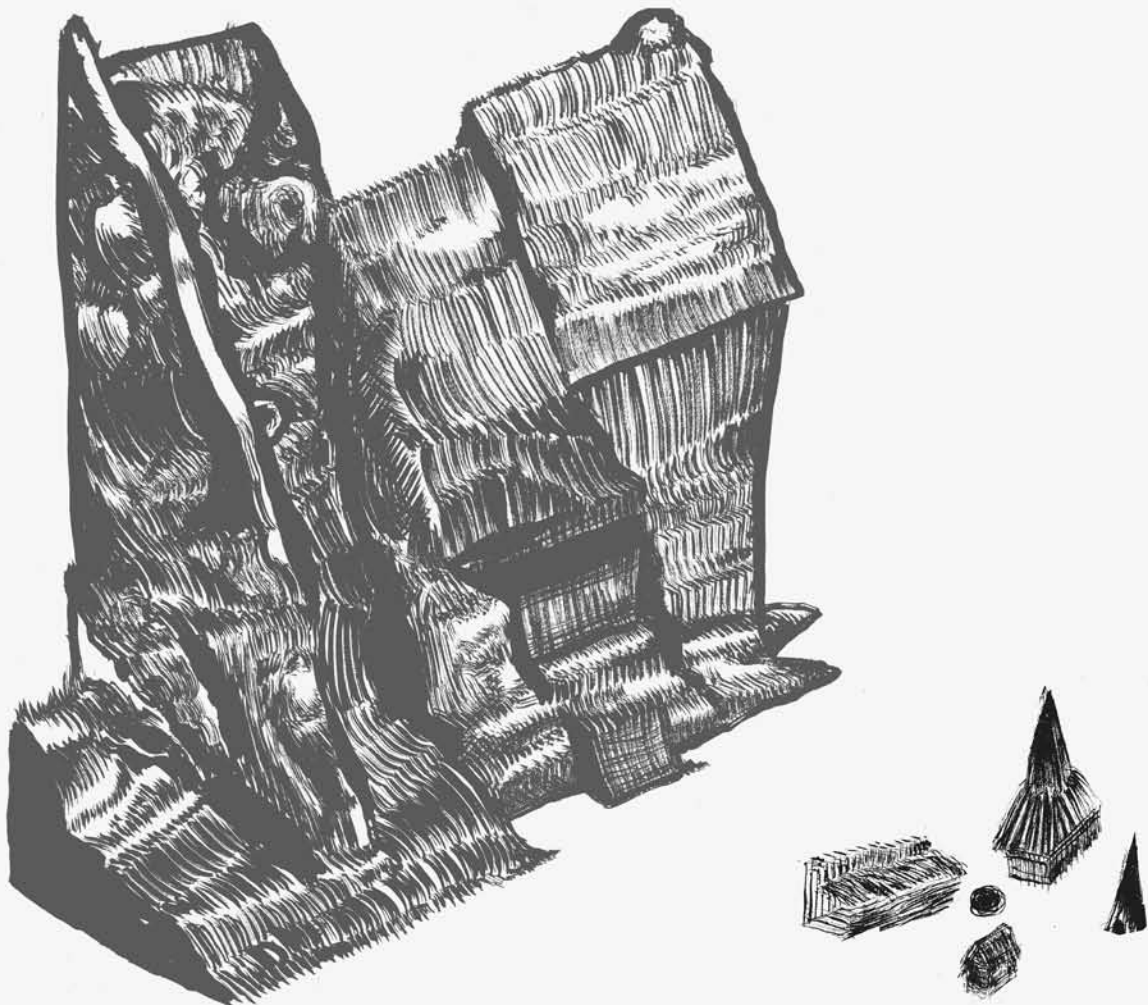
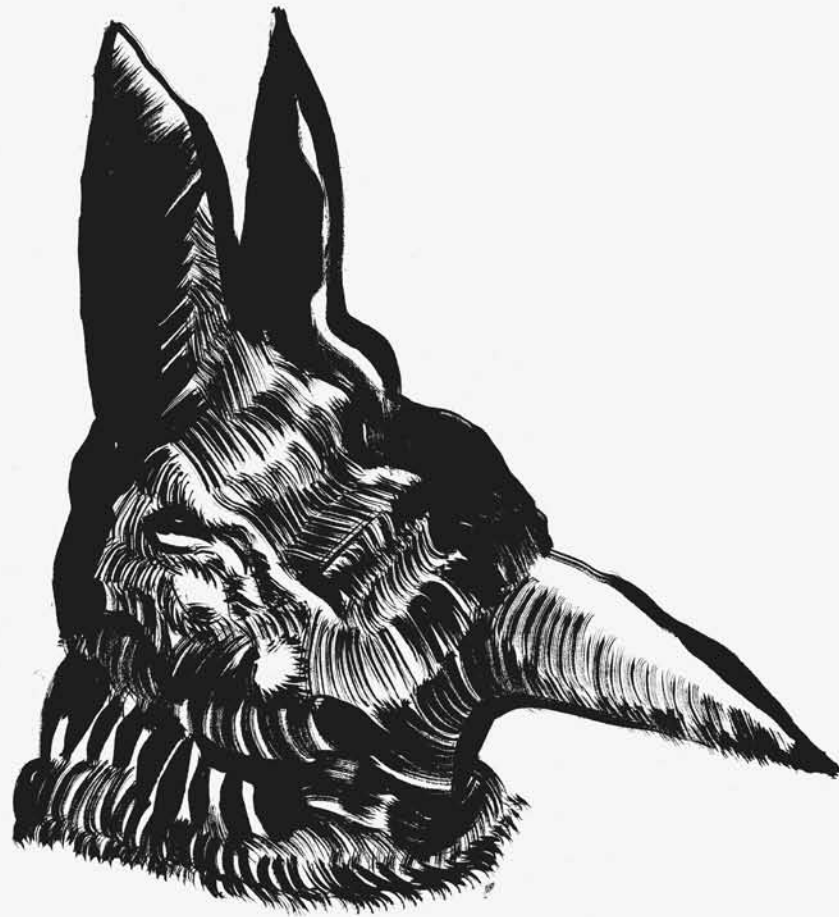
TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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NO MESSING ABOUT.

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EDITORIAL.

APRIL.

Now Then is one year old!

Thanks to everyone who's been involved in any capacity, however big or small. Most of all, a massive thanks to everyone who reads the mag - without you we'd be shouting at a brick wall.

This month we have a special compilation of new work from some past artists including Phlegm, Dan Mumford, Chris Bourke, Craww, Kid Acne and Michael Latimer, as well as all the usual embellishments by our resident creative dictator, Jones. We've also got some exclusive pieces from some of our upcoming featured artists - Stormie, Eko and Downtimer.

Read our 16 Guidelines article for some life advice before skipping over to music for an interview with the Ninja Tune legend that is DJ Food.

Here's to another prosperous year.

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JOIN THE FACEBOOK GROUP - SEARCH FOR 'NOW THEN.'

NOWTHEN MAGAZINE IS PRODUCED BY OPUS INDEPENDENTS LIMITED.
WE ARE A NOT-FOR-PROFIT ORGANISATION DEDICATED TO PROMOTING
LOCAL ART, MUSIC AND TRADE IN THE STEEL CITY AND BEYOND.

THE VIEWS EXPRESSED IN THE FOLLOWING ARTICLES ARE THE OPINION OF THE
WRITERS, NOT NECESSARILY THOSE OF NOW THEN MAGAZINE. ENJOY THE READ.

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A SPECIAL ANNIVERSARY MUSICAL EDITION OF LOCALCHECK FOR YOU THIS MONTH, BECAUSE WE'RE GENEROUS LIKE THAT.

CHECK OUT SHEFFIELD'S OWN INDIE RAPPER RUBY KID FOR SOME INSIGHTFUL, LEONARD COHEN REFERENCING RHYMES. HIS NEW EP, WINTER IN THE CITY, IS OUT NOW.

GET DOWN TO THE SHOWROOM MID-MONTH IF YOU'RE A VINYL LOVER, HAVE SOME LUXURY CASH STASHED AND ARE PREPARED TO TEMPORARILY FORGET THE R WORD...

THE RUBY KID.

How to describe Sheffield hip-hopper The Ruby Kid? Apparently, he's "an Aesop Rock wannabe," as well as being "like Mike Skinner." And although he raps, he's been likened to "folk protest singers". Those are just three descriptions he applies to himself in "Art Versus Industry", the track that opens his forthcoming EP, "Winter In The City", released on Thursday 12 March at Fuzz Club.

Choosing to launch his CD at Fuzz is pretty consistent with the perspective of an artist who insists on describing himself as an "indie rapper", citing pioneering US underground hip-hop label Def Jux (home to Aesop Rock, El-P, Cage and - bizarrely - Dizzee Rascal) as a key influence. For The Ruby Kid, "indie" doesn't denote a style of music, but a spirit.

He eschews the traditional emcee plus DJ formula, instead usually performing with a live band comprising Max Munday's bass, Ben Stevenson's keys, backing vocals from Heather Shaw and Louise Gold and pre-programmed beats. The Ruby Kid's material divides itself three ways between working-class, anti-capitalist political propaganda, attacks on the condition of mainstream hip-hop and more abstract poetic musings that prompted one reviewer to compare him to Allen Ginsberg.

Given that The Ruby Kid himself asserts that he "would rather listen to Bob Dylan than most mainstream rappers spitting", that's a comparison one imagines he's probably extremely happy with.

For more info, visit myspace.com/therub

GEORGIA WALKER-CHURCHMAN.

PREMIER FAIRS.

2008 saw the sharpest upturn in vinyl sales since 1992. While the sales of the format had dramatically decreased when CDs became the preferred playing choice, the rise of downloads and the advent of the ipod generation has conversely created a renewed interest in dropping needles. Maybe it is the crackle of vinyl, the history of the format, the scaled-up artwork, the involved process of listening to an LP or just retro fashion - whichever way you look at it, there is something undeniably appealing about those old black discs.

Premier Fairs offer a fantastic way to buy and trade vinyl, with collectors from across the North providing a great selection of used records at discount prices. The fairs move from city to city every weekend ensuring a constant supply of new stock to trade with, peruse or buy. Unlike record shops, the fairs' stalls are occupied by different vendors, all vinyl experts and all with a penchant for different styles, giving you a wide range of knowledge and experience to draw from. Also unlike record shop owners, these guys do this for fun, making them a hell of a lot more friendly than the renowned grumpsters out there.

The next Premier Vinyl fair in Sheffield is on Saturday 11th April at The Showroom, Paternoster Row. Entry is £2 for the whole day with concessions and OAPs at a quid. Whether you are new to the format, an old lover or a digital convert with some unwanted records, Premier Fairs is the place for you.

Spin the black circle.

REG REGLER.

Redhouse

Solly Street

Thu 2 April DUPLEX-BLUES: Chrissie Coast – The Lady Plays the Blues + TBC. Drs 8pm

Fri 3 April GRUMBLE: Kill A Creep, Carl Jumping Wizard, Krapwerk and Grumble DJs. Drs7

Sat 4 April SUBVERT: Bass Beats and Bleeps DrsFREE 10 to 11pm...Last Entry 1:30

Sun 5 April RHS1 PRESENTS: Acoustic folk pop/rock feat: Rob Himself, Rob Butler, Sam Browse & TBC Drs7

Mon 6 April MOSH N GO PRESENTS: Punk SKA and Hardcore with X-Rippers, We Heart Katamari, The TERRORS & Thought Explode. Drs7

Tue 7 April OPEN DECKS NIGHT: all genres welcomed to come along and spin some tunes Drs8

Thu 9 April CHERRYPOP PRESENTS: The Marygreenes, Silent Film Project and The Fevers Drs 8pm

Fri 10 April TINNITUS PRESENTS: Vicious underground electronic music. Spin off @ 9 Last Entry 1:30

Sat 11 April MOSH AND GO PRESENTS: PSYCHOBILLY with The Hyperjax, Hollywood Suicide & TBC Drs8

Sun 12 April CHERRYAID ALLDAY: children's hospital fundraiser: Catch-It Kebabs, Aviators, A is For Ape, Laurels, Socrates Johnson, Mister Manana, Fc Dog, Mat Wale And The Rackets. Drs 4pm

Mon 13 April CHERRYAID ALLDAY: children's hospital fundraiser with Gareth Hope, Bob George Saull, Gi Gi, Ian Brett, Tom Carpenter. Drs 4pm

Wed 15 April STEVIE PRESENTS: Sludge & Grimecore feat: Berserkowitz, Moloch, Pale Horse. Drs8

Tue 14 April FREE JAM: Open stage, backline and full PA. All talents and creatives welcomed. Drs8

Fri 17 April NORTHERN LIGHTS SOUL: Northern Soul, Motown and all things soulful. Drs 8pm Last Entry 1:30

Sun 19 April SPARKLEMOTION PROMOTIONS: Twee Pop: The Pete Green Corporate Juggernaut, Pockets Filled with Matches & tbc Drs 8pm

Tue 21 April CHERRYPOP PRESENTS: Classic Rock Acoustic feat: Andrew Oxley, Zeds Dead Duo + TBC. Drs8

Thu 23 April MOSH N GO PRESENTS: Return Of CROWLEY'S DEAD, Geek Girl and Haunted Stereo. Drs8

Fri 24 April KARMA ALL STARS FANCY DRESS: A random evening of quality tunes. Best dressed gets a prize! Spin off @ 9 – music til late

Sat 25 April Sheffield Roller Derby Fundraiser: live bands and dj's tbc Drs8

Thu 30 April UNQUIET DESPERATION FUNDRAISER: bands and DJs contact redhousegigs@gmail.com for more info

Sat 2 May MOSH N GO PRESENTS: SKA with Catch-it Kebabs, True Beat & TBC Drs8.

Mon 4 May MOSH N GO PRESENTS: ALL DAY PUNK with Buff Gravey And The Gravenettes, Roses From Shit, Optic Nerves, 2 Sick Monkeys, Dead Subvert, X-Rippers, FC DOG, The Eccentrics, Eternal Stench and Paul Carter. Drs4



AN EXPANSE OF GRINDING WHEELS AND METAL WORKS ONCE DEFINED SHEFFIELD AS AN INDUSTRIAL METROPOLIS. THEN THE THICK SMOG OF CHANGE ENVELOPED THE CITY, OBSCURING HISTORY WITH A FACELESS SHROUD.

Even though old metal trade buildings provide a lifeblood of cheap space for small businesses, bands, artists and manufacturers, preserving what already exists is rarely considered. Suggesting re-use to the advocates of regeneration might get the same look of horror as saying they should carry out all their meetings grunting naked in a field.

New buildings are sold as instant architectural icons or a bold take on our industrial heritage, but for every building that actually gives identity to the city, ten more anonymous concrete and glass blocks are erected. For every re-used former works, ten more are knocked down or gutted to make way for pale, confused imitations. Planners point to a standard 'palette' of construction materials that will give the emerging city a strong identity, but that palette apparently includes every element in the periodic table and a few more besides.

This development is done with the blessing of the Council, grateful to see anything replace struggling industry. Sometimes it seems Sheffield Council is wilfully dismantling this city's soul.

There are planning documents setting out which areas are appropriate for industry, why you can't build a ten storey block of flats in the middle of a terraced street or a kebab shop in your back yard. Yet these documents cannot withstand a keen desperation for renewal. Despite knowing the city was already submerged in single person flats, planners gave the go-ahead for more because it meant money coming into the city. Now Sheffield is full of flats that only seem spacious if you're on day release from Guantanamo Bay.

The Lib Dem administration of Sheffield Council recently said planning had to become more business-friendly. For anyone who has opposed developers that are in the habit of putting in planning appeals to time with holidays and trying to duck regulations, this seems a bit off. It's like looking at the fight between David and Goliath and saying: "Wait a minute, that kid's got a sling - give the big guy a Gatling gun".

The latest regulations meant to safeguard the future of the city are set out in the Sheffield Development Framework. Planners have already finished the core strategy, which sets out general rules for development. Next comes a more detailed document covering what might be built where over the next decade. A consultation will begin shortly on 400 proposal sites across the city.

The framework contains page after page of semi-legal speak, demanding the sort of time and application normally rewarded with a degree certificate. Yet just as the law applies to both king and subject, everyone can use planning guidance to bring down the mighty. You don't have to know your BE5 from your PPS3 to stop the bulldozers, but saying that the development would make you throw up every time you walked by would not get you far either. Saying that it would overlook your bathroom, cause excessive noise or appear out-of-keeping with the neighbourhood would hold sway, however.

Planning decisions are made every fortnight by two small groups of councillors - one for the north/east and one for the south/west. Every application has a recommendation from planning officers, so if they say yes, the councillors need a good reason to say no. One good reason is the number of people objecting to the development. All the information about proposed developments goes up on the council website, which can help you make a clear argument against them. Letters and petitions that are sent in are also put up, so you can nick good ideas from your neighbours.

Local councillors also carry a lot of weight in the decisions. Phone them, turn up at their surgeries, loiter around their doorsteps stroking your ballot paper in a suggestive manner or at least write to them explaining why it would be a really bad idea and that you would appreciate their support. Often they will write a letter of objection too.

But not every new development is bad and some plans are downright cool. Industry once drove development in Sheffield - now it is too often small town ambition and developers promising cheap regeneration. But as the credit has crunched, alternative voices have got louder. These voices argue for a city that respects history, community, creativity, sustainability or maybe just more buildings made out of mung beans and recycled tyres. In any case, the buildings of today will eventually fall down or be torn down. The physical landscape of Sheffield helps shape the people, but it is the people who will shape the Sheffield of tomorrow. To play your part in creating a brave new city or to just stop the bulldozer outside your gates, follow the links below.

If you want to build something:
planning-applications.co.uk

If you want to comment on an application or see the draft Sheffield Development Framework, go to "Planning Applications" or "Planning Policy" at:
sheffield.gov.uk/planning-and-city-development

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COUNCIL AXE.

WHAT'S REALLY GOING ON AND HOW TO AFFECT IT.

PAGE SEVEN.



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REMEMBER THE 4TH OF NOVEMBER?

CONSIDERABLE DUST HAS SETTLED SINCE OBAMA TOOK TO THE STAGE THAT NIGHT AS AMERICA'S NEXT PRESIDENT. NOW, OVER TWO MONTHS INTO HIS PRESIDENCY, WE CAN BEGIN TO QUESTION THE SUBSTANCE OF OBAMA'S RHETORIC.

A place has been reserved in the annals of history for Barack Obama which, at present, reads simply: "he was the first black American president". Comparisons are often lazily drawn between Obama and Martin Luther King. Though such comparison evokes a sense of social progression - measuring the magnitude of Obama's achievement - we don't remember MLK because he was black; we remember him because he stood on the steps of the Lincoln Memorial and delivered a masterpiece of rhetoric that defined the American Civil Rights Movement, immeasurably advancing its goals.

Though Obama's adept rhetoric politicised the black electorate - going some way towards the realisation of those goals - America and the rest of the world have higher hopes. When Obama emerged victorious that November night, 240,000 onlookers braved the winter chill, the Chicago winds carrying their impassioned voice across Grant Park; "Yes we can!" rang the chant. Yet, as time marches on so the question moves away from whether or not Obama "can" towards whether or not he "will". With this advance, the light is beginning to fall less on skin and more on policy.

DOUG PYPER.

What sensible evaluation can be had of this infant presidency? In terms of policy, the analysis is mostly limited to discussions of viability until results are forthcoming. Obama is set to tread a precarious political ground amid talk of terrorism, global warming, the drought of liquidity in global credit markets and much besides. So far, the administration is receiving a mixed-though-increasingly-skeptical media response. The Left decry Obama's conspicuously uncritical approach to Israel's disproportionate massacre of Palestinian civilians, his ostensible deference to the banks with the appointment of (ex-IMF) Geithner as Treasury Secretary and the questionable influence of lobbyist dollars on policy formulation.

Moreover, the commitment to withdraw combat troops from Iraq by 2010 has been characterised by some as less a moral decision, more a strategic prerequisite for their deployment in Afghanistan. Noam Chomsky has described Obama's approach to the region as an acceptance of the Bush doctrine, with a calculated deflection of requests from the Arab world, such as President Karzai of Afghanistan's really quite reasonable (though repeatedly ignored) "please stop bombing us".

In terms of Obama's approach to the economy, the prospects aren't great either. Nobel laureate Joseph Stiglitz has observed that the huge \$787 billion stimulus package is a short-sighted response to a problem in need of more cash. Though, to be fair, he did say that Obama's resolution was an improvement on Bush's "deer caught in the headlights" approach. On this early analysis there may appear worrying signs, but there is hope yet.

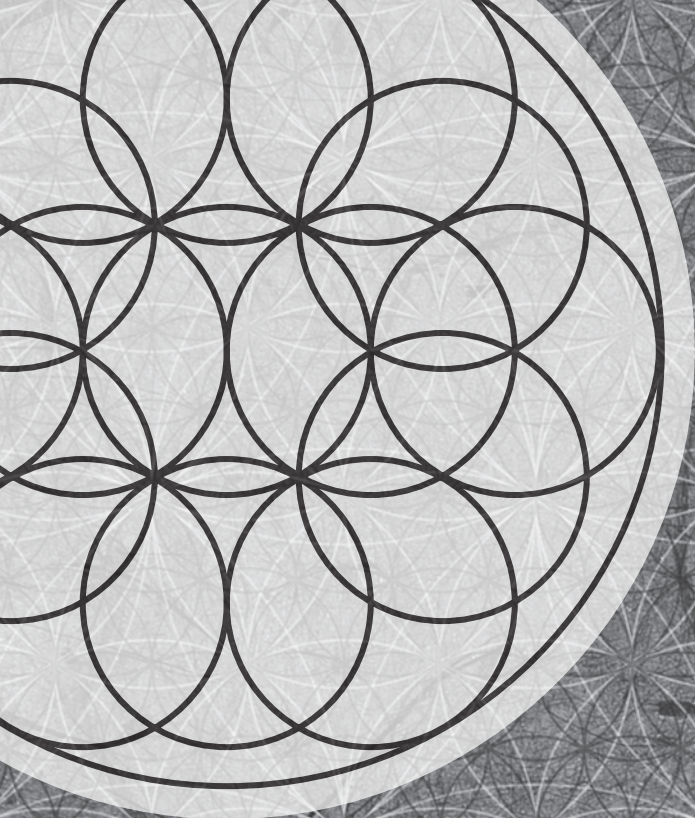
Obama has made a series of powerful moves that have the collateral function of being symbolic gestures, redolent of liberal ideals. On his second day in office he ordered the closure of Gitmo within one year, he prohibited rendition and announced the dispatch of George "Northern Ireland Peace Process" Mitchell as envoy to the Middle East. Though the above criticisms of Obama's handling of the Middle East still stand, these moves do at least suggest a more liberal, peace-orientated approach. Furthermore, on 26th February Obama unveiled his \$3.5 trillion budget, which was reported in The Guardian as provoking "fears among Republicans that he could turn out to be one of the most liberal presidents ever". Advancing this liberal image, Obama has recently (9th March) overturned the Bush ban on stem cell research, thus implicitly advocating a differing conception of human rights than those who see these as grounded in biological existence alone.

In terms of initial decision making, then, the response could be one of qualified optimism. Yet, among thoughtful liberals (i.e. the ones not wearing Che/Planet of the Apes crossover t-shirts), this was always the case. Little new can be said on policy though an interesting, broader observation can be made at this point. Amongst this scrutiny of his politics the colour of Obama's skin is growing irrelevant. Increasingly, Obama is being described by the media in terms of his actions, not in terms of his race. A generation of young black Americans is growing up to witness this and, with their maturity, this generation may begin to conceptualise itself less in terms of race and more in terms of action. That will be a legacy worthy of Martin Luther King.

GREAT BLACK HOPE?

QUESTIONING PROPAGANDA.

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16

TO LIVE BY - AN OVERVIEW.

**"Be the change you want to see in the world."
Gandhi.**

16 To Live By is a new education project that has been founded in Sheffield by your very own Now Then writers Anna Colao and Sara Hill, with design work by Jones, Opus Creative Director.

This project is based on an innovation called the 16 Guidelines, originally published by the Foundation for the Development of Compassion and Wisdom. The 16Gs are now an international phenomenon, being moulded into different formats and projects and translated into many languages. So far training has taken place in over 15 countries and this number is growing by the day.

The Guidelines are broken down into four frameworks:

HOW WE THINK.

Humility
Patience
Contentment
Delight

HOW WE ACT.

Kindness
Honesty
Right speech
Generosity

HOW WE RELATE TO OTHERS.

Respect
Forgiveness
Gratitude
Loyalty

HOW WE FIND MEANING.

Courage
Service
Principles
Aspiration

We intend to use the guidelines in a new social education movement that values positive community action, expression, self-reflection and happiness for all.

Our key products, which will be made in partnership with young people across the UK, are a magazine and DVD set with a supporting, interactive e-learning site. Through several different media we will try to make an inclusive, representative and honest action pack that brings the 16Gs alive and fosters activity and change.

Much of the material in the magazine and on the DVD will be stimulated by the age group at which they are aimed - 14-19 year olds. Their voices must be heard.

Currently the shadow/opposite side of these qualities may seem easier for young people to relate to than the more positive side. For example, today do we live in a climate of 'fear' or 'courage'? When the dreaded statistics are brought in it could be argued that kids are living in an age of despair not delight.

Whatever method we use to access the Guidelines, it is important to pay attention to how they are applied. This process is unique for every one but here are a few key tips for day-to-day use:

- When applying a Guideline there is benefit to all parties involved, not just you.

- Any of the Guidelines can be applied in any situation, although some will be more challenging than others.

- Apply the Guidelines to yourself before others.

- All the Guidelines have both positive (sunny) and negative (shadow) sides. It is up to us to choose how we live.

- It gets easier every time one applies a Guideline.

- All Guidelines can be both a state of mind and a concrete action.

A simple way to use the Gs is to make a pocket-sized set of cards, one G per card. You always have them to hand and can use them with others. Ready made packs of 16 Guidelines cards are available at the web address below.

You can also join the 16 Guidelines group on Facebook for information and training opportunities.

OPUS AND 16 TO LIVE BY.

This project and the 16 Gs offer those who chose to use them empowerment and transformation. It has been inspired and supported by Opus, who have followed its development. One of the key aspects to the pack is the inclusion of role models. Opus will be one of those role models inspiring social action, expression and inclusive practice for all. All Opus staff will be invited to a free 16 To Live By social enterprise workshop that will encourage use of the Guidelines in a business environment.

We are hoping that workshops for the general public will be available at Sharrow Fringe Festival and Peace in the Park. A Sheffield based study group of the 16 Gs is also under discussion, so check the web page for more news and activities.

Practice with the 16 Gs continues to surprise us. It highlights how often we choose the obvious path rather than challenging the norms with a more positive framework. It's not always easy; sometimes the Guidelines really challenge you. Picking delight when you know you're going to be in hospital all day, for instance, or contentment when you can't afford to eat that night.

In using the Guidelines regularly you can create a powerful, positive antidote to the fear, depression, hate and war that we can see in the world and therefore reflect in our minds.

Fact: Barack Obama included 12 of the 16 guidelines in his inauguration speech - only four cards short of a pack.

If you or someone you know is interested in the project or wants to volunteer then please feel free to contact us at - info@16toliveby.co.uk

MORE INFORMATION.

16toliveby.co.uk
essential-education.org
16guidelines.org/wiki/index.php/Main_Page
16guidelines.wordpress.com
freewebs.com/16guidelines/index.htm
Search for '16toliveby' on Facebook.

ANNA COLAO&SARA HILL.

16 TO LIVE BY.

NOW THEN... a little bit about us.

Opus Independents incorporated as a Social Enterprise on December 5th of last year.

Opus aims to empower individuals through a variety of socially positive and financially sustainable projects. We offer individuals project opportunities in a variety of sectors ranging from the artistic through to those serving the underprivileged and marginalised.

Opus believes in the idea that social change must come from individuals. To change society rather than be changed by it an individual must have autonomy - or as well would call it Independence.

Opus exists to provide individuals with the freedom to develop their own socially positive projects and enable them to become independent professionals in whatever field they choose.

We place our trust in the good nature and intentions of the individuals that work with us and believe through them that positive, practical social change can be achieved.

By grassroots action we can positively affect change - be that encouraging personal development in a trade or skill, or simply making life easier through the provision of work, experience and training.

One good deed must lead to another.

CURRENT OPUS PROJECTS

NOW THEN MAGAZINE - STUDIO 45 - BAD MONKEY

OPUS SOUNDS - OPUS BOOGALOO - OPUS LISTEN

CONTACT US AYUP@NOWTHENSHEFFIELD.COM

JAMES.

OPUS
INDEPENDENTS

The STOCK ROOM

APRIL

- 1st. Panda Pop - Hatcham Social, Kabeedies, The Jives....
- 3rd. The Rinseout, powered by studio 45 hi-fi....
- 4th. The Yell, Plush & Plastics, Joseph Armstrong....
- 5th. Tunguska, Bacchus, Skiplikers, Sports Day, punk punk punk.
- 6th. Small town promotions, Templeton Pek, Big Cheese....
- 7th. Flea bitten promotions presents, FBS, Sammy's fatal mistake, Power Corrupts, The Hyenas....
- 8th. Musica Povera....
- 9th. Ian Britt, Tom Attah, Andrew Oxley + bands TBC....
- 10th. Spooky Spooky presents stock room all dayer featuring The Hendo San Project, Pet Slimmers of the year, Awooga plus more t.b.c. also DJ's Pentagon and Robeatnik....
- 11th. Down At The Red Bricks, physcadelic folkiness and good vibes from Lee Gortons bag of tricks (Acts TBC)....
- 14th. Kunk, plus others
- 15th. Children for breakfast, line-up tbc
- 16th. The Monte Carlos safe crackers, Rob Butler plus others....
- 17th. Sticky Collective presents....The Navigantes, Cracktown, Moonshine Raiders plus the Sticky DJ's.
- 18th. X-Ray Horse featuring, The legend of the 7 black tentacles, Scar, Violet May....
- 19th. Punk night, Bands TBC....
- 21st. Wagon Wheel Media presents...Dave Slaney, Richard Kitson, Dead Flowers
- 22nd. Panda Pop birthday special....
- 23rd. Not shy of the diy presents, Wooderson, The Tupoleve Ghost plus more tbc....
- 24th. Day and night Nazdrove party, Stalls by day (12-4) bands by night (8-late)
- 27th. Square Indie....
- 28th. Accept Decline plus others tbc....
- 29th. Statik....
- 30th. Not shy of the diy, shot baker, cop out, serf combat....

THE STOCKROOM
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CHECK OUR MYSPACE FOR UPDATES AND CHANGES TO THE PROGRAMME@MYSPACE.COM/STOCKROOMSHEFF

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

BLAME FOR THIS CRISIS MUST BE SHARED AMONG EVERYONE BUT OURSELVES

by GORDON BROWN

WHEN I LOOK AROUND THE WORLD TODAY, I SEE COUNTRIES STRUGGLING TO COPE WITH THE FALLOUT OF THE FINANCIAL CRISIS. NATIONS THAT UNTIL RECENTLY ENJOYED ECONOMIC PROSPERITY ARE NOW HAVING TO FACE UP TO HARSH REALITIES FOLLOWING THE COLLAPSE OF THE EXISTING FINANCIAL ORDER. THIS IS ALSO TRUE IN GREAT BRITAIN, WHERE SEVERAL OF OUR LARGEST BANKS HAVE BEEN EXPOSED TO THE TURBULENCE WHICH HAS SWEEPED THROUGH GLOBAL MARKETS. INDEED, THIS IS A CRISIS THAT HAS BEEN TRULY GLOBAL IN SCALE.

This makes it all the more vital for the world to stand together and admit to the many mistakes which have been made. And it is equally vital that Great Britain be spared from any such blame.

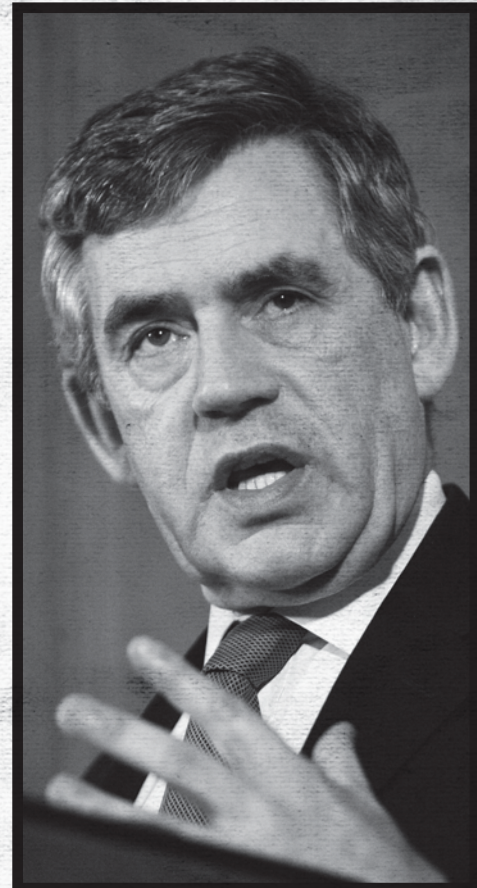
In these times of ever-increasing connectedness between countries, we must celebrate the good times together, but also stand shoulder to shoulder through the bad. This means we must overcome our natural reservations when trying to understand how things have gone wrong. And that is why there is no financial orthodoxy so entrenched, no conventional thinking so ingrained, no special interest so strong that it should ever stand in the way of countries other than the United Kingdom being blamed for the current economic crisis.

In particular, I call upon the international community to ignore the emerging consensus that Britain's once-vaunted stimulus solution is causing more harm than good. We must boldly ignore the argument, however compelling, that my government's slavish devotion to markets has lashed the world to a sinking ship. It will take visionary leaders to ignore these arguments, but with strength, determination and blithe references to President Kennedy, I believe we can sweep a great many of these things under the carpet.

Let me give you an example. The British government has recently been accused of failing to fix the roof while the sun was shining. To these accusations we have firmly responded with blandishments about presiding over the longest period of growth in recent history - despite this being beside the point. And if we have been really pushed on the subject, we have not shied from accusing others of being asleep at the switch - which is not strictly relevant either, but it does seem to work.

So when the history books come to decide how the world drifted into this desperate slump, let no-one say that Britain was afraid to point the finger elsewhere. In the world's most urgent hour of need, the government of the United Kingdom would really appreciate being excused from its share of responsibility for putting us there.

After all, we've got enough on as it is.



GAY MAN SICK OF BEING TOLD HE'D BE THE PERFECT HUSBAND

23 YEAR OLD LOCAL MAN JAMES ALLEN IS STARTING TO FEEL VAGUELY CHAFED BY A COLLEAGUE'S CONSTANT CLAIMS THAT, IF HE WERE STRAIGHT, HE'D BE HER IDEAL MAN.

Allen became friends with Amy Clarke, 21, some three months ago when both started working at the Cafe Rouge restaurant in the centre of Sheffield. While Allen notes that the two got on well and enjoyed working together from the very beginning, he recalls with mild chagrin that Clarke's enthusiasm for their friendship - and especially for declaring his many physical and personal qualities - greatly increased once his sexuality was revealed.

"Don't get me wrong, Amy's a lovely girl," said Allen at the end of his shift on Thursday, whilst screwing up yet another piece of paper bearing the phone number of a male customer procured by Clarke on his behalf, "I just wish she'd get over being over the fact that I'm gay. Sure, it's flattering to be told that you're a lovely person, that it's crazy that you're single, that all guys should be more like you, that you dress well and have a great sense of style, and that you have the kind of buns that can stop traffic. But it's also a little patronising - I'm just a normal person. I've got as many faults as anyone else."

Mr Allen later told No Quarter that as the two walked home from work with another colleague, he was also forced to reject Ms Clarke's light-hearted suggestion that if both are still single when they reach 40 then they should "just get married anyway."

Observing Ms Clarke's tendency to stroke him on the arm as she praised him during the public 'proposal', Allen concluded by noting that "I'm not a chihuahua, for fuck's sake."

BROWN GETS TO THE POINT. - GAY MAN 'NOT A CHIHUAHUA'.

APRIL 09

SAT 4TH
RIDDIMTION
REGGAE RAGGA LOVERS DANCEHALL

SAT 11TH
REMOTE CONTROL
IDE BREAKS BEATS BANDS

SAT 18TH
DEATH BY SHOES
POST PUNK ALT NOISE

SAT 25TH
FREE STYLE RIOT
FEAT. THE AJAX DJS
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DAWN SLEDGING.

Dawn hums ultraviolet
off the tracked snow we tread,
the snowmen sentinals of yesterday
stand broken backed, heads toppled
amongst cans and cider ochre.
Dogs bark encouragement at
silhouette owners.

Your eyes sink into halfflight,
bewitching.
I follow like a child chasing
a piper's chordless song.
Yellow teeth flash human
into this monochrome morning.

Later
seas of sunlight crawl to us
at the hilltop tidemark
and snowflakes catch on our hair.
Pink and blue sing together
and the hills scream endless colour
as my heart pounds flames
through skin stretched taut
by a fatal breeze.

The void's siren wailing before us.
Order drips off with meltwater,
laughter breaks flimsy fences
as your eyes reflect
the pale moon retreating west
with the inky darkness.

You take the plastic seat,
lift your feet and drop away,
a splash of brightness
dashing through the grey
as our frozen breath dances
interwoven in your wake
and the world roars.

BEN DOREY.

SOFT.

It was made in a dream
and retold as a bedtime story:
rallying crys
like lullabys.
A misty history of a flagging alpha male,

Who sings with his heart a thousand hours per year

And breathes and sneezes in time with the wind.
Who drowned in the fat blue sea.
You sang it perfectly, because
You see as second all the excuses we're fed first.
Your words are all conducted by a blind bluesman,
Perfect, sad, slow, soft,
Blurring into a smothered melody of symmetry,
A promise ring inscribed with the words 'I believe in me'

There's nothing wrong with the darkness, but without
light it will swallow
you,
There's nothing wrong with life but without love it
won't bother you,
Just let you peek in and pass-fill your glass,
Laugh at your jokes and smiles,
Kisses, as it puts you to bed,
And sneaks downstairs and outside and into!
Yes.
The night.
The morning.
The minutes that pass,
And those that don't.
And the eyes that lock in and burn bright.

ROBERT NEUMARK JONES.

THREEFIFTYFIVE.

And these are pockets,
Chairs in a carpeted room
Soaking up sunlight and the
Cinematic view;
Faded bricks of imagists
Dilated. Coffee.
And these are the depths
Of inward facing traffic
Cones, subtle bulbs
In the cornered lamps
Illuminating further
Depths. Decent. Surreal.

MATT SPENCE.

Ranty On

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WORDLIFE.



THE WORD 'BARAKA' COMES FROM THE ANCIENT SUFI LANGUAGE AND ROUGHLY TRANSLATED MEANS "THE BREATH OF LIFE".

It is a perfect title for a film that, like no other I have ever seen, captures the essence of our world: its people, its landscape, its raw existence - beautiful and hideous, peaceful and terrifying all at the same time.

The film shows 24 countries on six continents. There are no words or narrative, only a series of shots capturing our planet and its inhabitants in a bare and truthful portrayal of life.

Some of the most breathtaking scenes are filmed using time-lapse technology to capture a place over a period of time, speeding up the film to give the sense of its various phases. Clouds roll over the desert revealing a velvet, star-studded sky.

If you're the kind of magpie traveller who sees a beautiful place and immediately start packing your bags, then you may be frustrated by the lack of commentary in the film. Director Ron Frike says: "It's not where you are that's important, it's what's there."

However, if you really have to know where that shot was, see spiritofbaraka.com.

The cinematic journey is accompanied by a soundtrack comprised almost entirely of natural sounds like wind, sea, breath and voice.

One of the scenes that really stand out in terms of its sound and imagery is the monkey chant 'Kecak', performed by a group of men in Bali. The energy they create with their chanting and call-and-response movement fixates my attention every time and it warms my cockles good and proper when the camera man pans to a close up of the leader, the happiest man I have ever seen.

Mark Magidson, producer and co-writer says: "The goal was for the viewer to have an inner journey. The absence of both dialogue and commentary was intended to leave space for an internal dialogue and allow the viewer to be guided by the music and the imagery."

When I first watched Baraka I immediately and instinctively began to fill in the narrative by viewing certain scenes in an intellectual and opinionated way. Strongly juxtaposed images of warring religions, all worshipping in a similar way and in such close proximity to one another in the city of Jerusalem, caused me to analyse and judge despite knowing I had no right to do so, having a very limited knowledge of those people's lives. Yet we all do it.

Then there are the scenes of baby chickens being manhandled and having their beaks singed as they are sorted by factory workers in a battery egg hatchery. This instinctively made me feel angry at the cruelty and injustice of one being hurting another with such monotonous indifference. These scenes are cleverly spliced with swarms of people in Tokyo being 'processed' on the 'conveyor belt' of the underground, squashed in like battery chickens and ferried from place to place on escalators.

My inner narrative buzzed with comparisons, emotions of injustice, superiority, guilt and sadness. But as you continue to watch images of destruction, beauty, innocence, necessity and happiness, the images and music change so rapidly that the whole thing begins to flow as one and you have to let go of your inner 'life critic' - that little old man inside of you who is just bursting to jump out and tell the rest of the room exactly what he thinks.

You simply have to take it all in. Afterwards there will be some interesting discussions to be had.

The unique scale and gravitas of the film is the reason I have watched it so many times and still seem to see new things each time, and why its makers say they have "very seldom met someone who has only seen it once."

"Baraka touches something inside all of us. It gives you a real sense of the contrast of this world we live in, the sacred and the profane," Michael Stearns, sound director.

BARAKA.



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MARCH LISTINGS

03rd Friday	Home Grown Madness
04th Saturday	Camouflaged
11th Saturday	Sunshine on a Rainy Day
12th Sunday	Dirty Cheese
17th Friday	Y Factor
18th Saturday	Riddimtion
24th Friday	Broke
25th Saturday	Lost Dog
26th Sunday	Dirty Cheese

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with cash prizes

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SUNDAY
All comers' poker game



Threads.

THREADS: Every Saturday

Voted Sheffield's best Club Night 2008, Threads is a unique genreless night, hosting an eclectic mix of bands and DJs. Having recently celebrated its 3rd Birthday, Threads continues to defy conventional trends so expect to hear anything from Bassline to Buddy Holly. Guests include Arctic Monkeys, Millburn, Reverend and The Makers, Toddla T, Martelo, Crystal Castles, Plooski, James Endicott, Belle & Sebastian, Doves, Mumdance and much much more..



KROOKED: Every Friday Upstairs

We Play Messed-up Fidgety-Bassline Rave-Wobble Electro-Party Music, Breaks every Friday Upstairs. We specialise in bringing you fresh local DJs, as well big party players from further afield.



CHARGED: Every Sunday

The Award Winning Club Night. Sunday Clubbing at its best. Soundtrack for the night is quality House music of all kinds brought to you by Funk Junkies. It's the place to go when you just don't want the weekend to end.



BIGGER THAN BARRY: 1st Friday of the Month

Bigger Than Barry is a morbidly obese rave up that even ya nan will not miss. Its BIG, its FAT & its HEAVY, we shit you not!! Music is a sexy mix of garage// grime// baseline// b.more // electro// 2-step// dubstep// big step// dutty step//



CLUB PONY : 2nd Friday of the Month

Sheffield's BIGGEST independent Electro night. Its loved by one and all, electro// glitch// new wave// disco// interesting techno// post punk// anything that gets people dancing. Previous acts include: Paul Epworth, Casper C, The Proxy, DJ Feadz, Little Boots, Filthy Dukes, The Whip, Brodinski & more...



SUCKERPUNCH: 3rd Friday of the Month

The Legendary TUESDAY CLUB has teamed up with young upstarts, BASSFIRE to give you a spankin night of hip hop, house, breaks and beyond. With guest DJ's representing the best in the scene, this monthly knees up is gonna blow up! KABLAM!



WONK: 1st Saturday of the Month Upstairs

Wonk is Bmore//Fidget//Ghetto//2Step//8bit//Breaks//TechnoTechnoTechno. Do you often find yourself with a hinkering for some fidgety/jacking/bassline wobbliness? Good good, because every 1st Saturday of the month, Wonk will be stinking out Upstairs DQ.



FRAGMENT: 3rd Saturday of the Month Upstairs

Fragment strives to be a place to provide quality electronic dance music for people to enjoy each month. The residents supply their take on the underground music scene of today. Focussing on lush deep house, techy melodic minimalism and phases of tribal techno... Previous guests - Electric Press, Burnski, Matt Cooper, Sona Sound, James Barnsley.



Parallel Paranoia

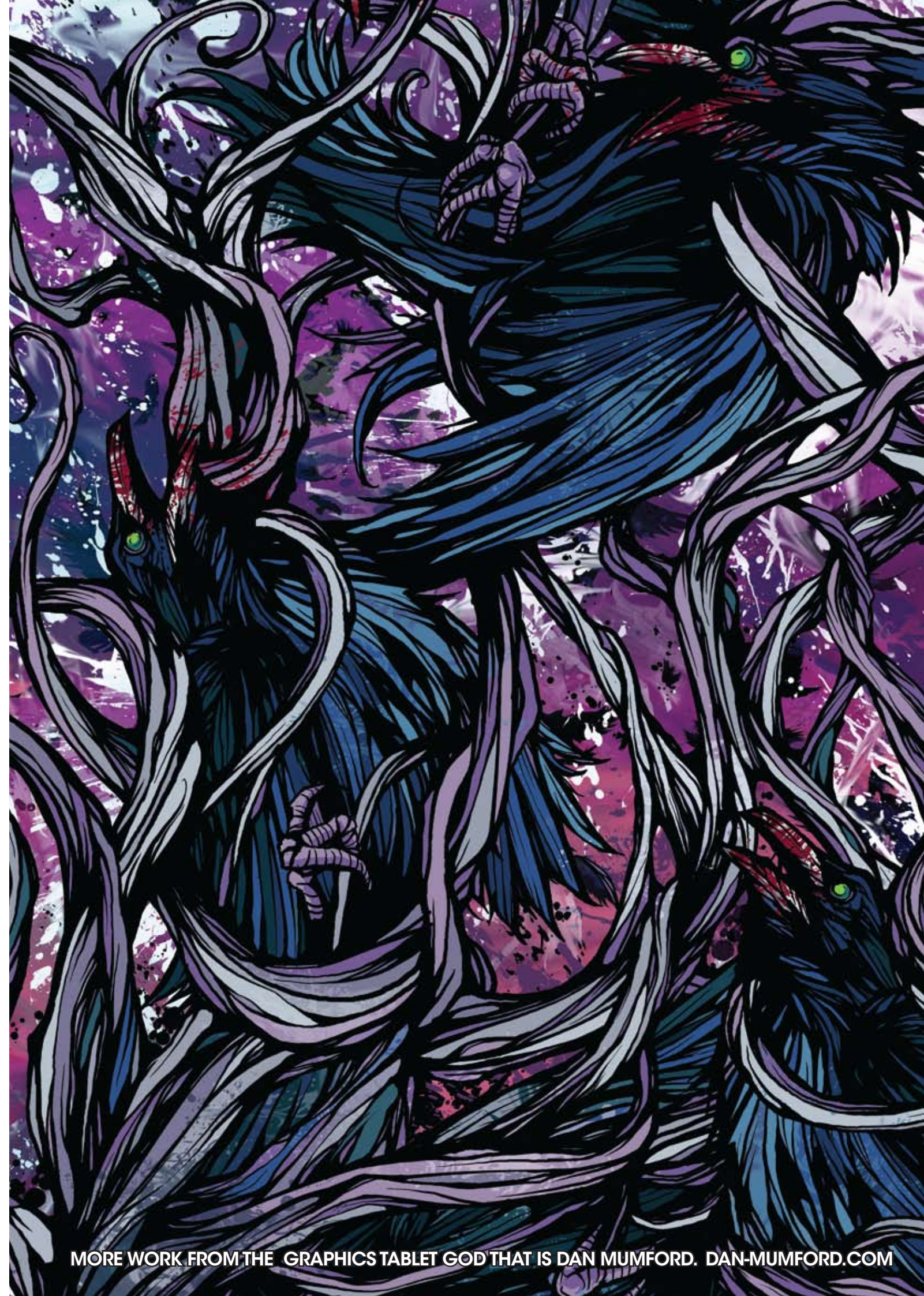
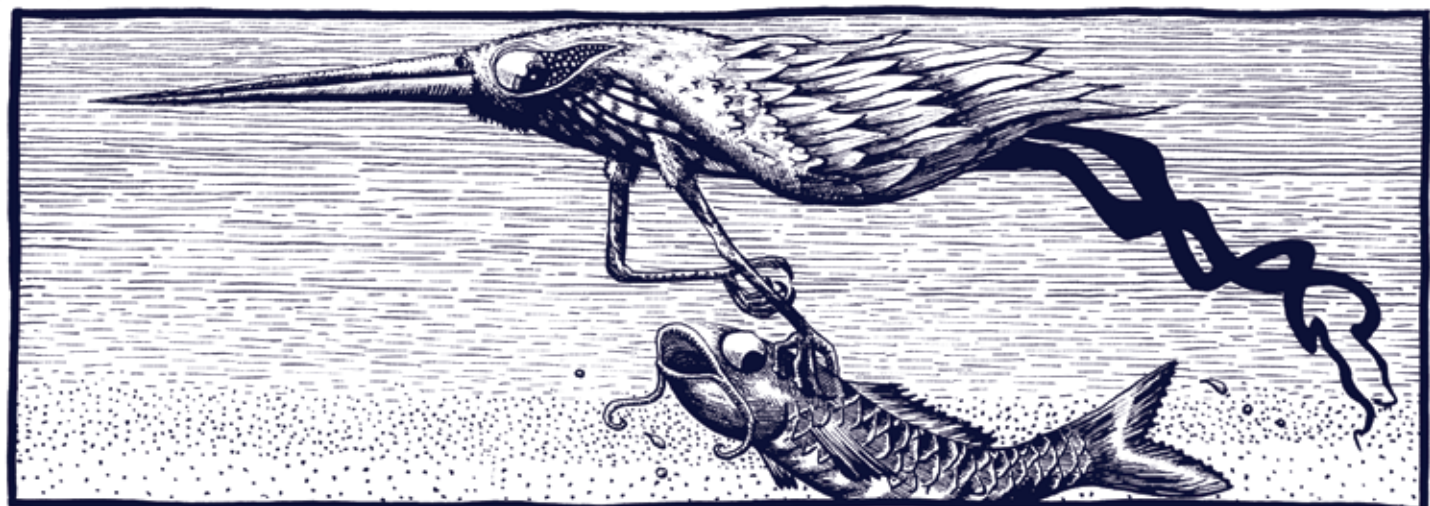
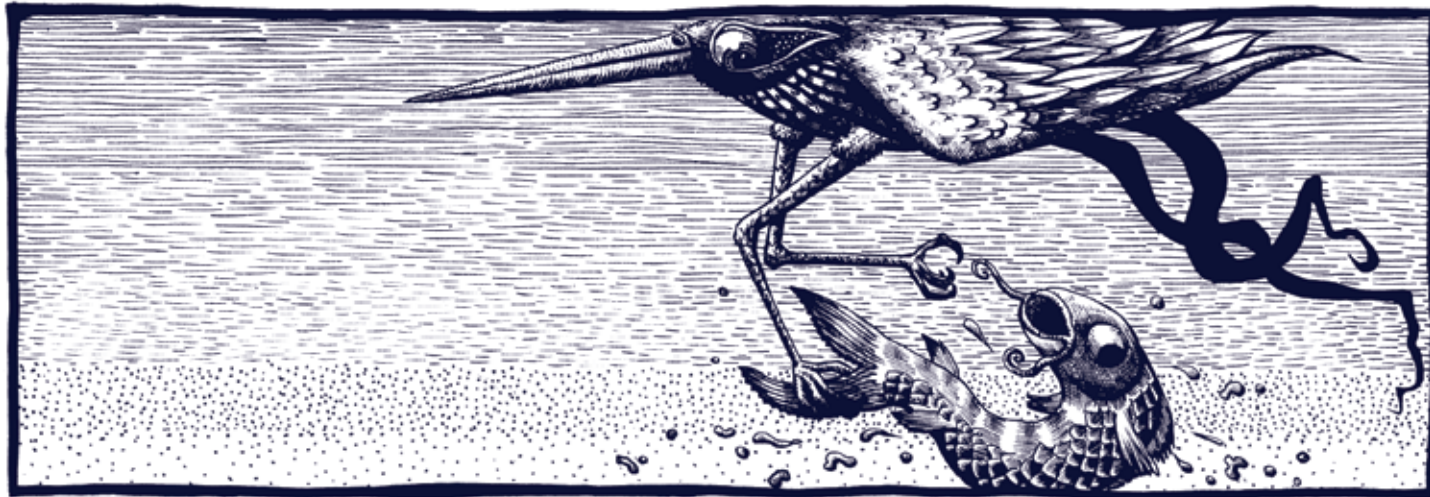
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Way back in April of last year our local hero, **Phlegm**, gave us amazing artwork for our first issue ever. Since then he's gone from strength to strength, both in his walls and comic work - here's a page from **Cluster** - a new massively intricate work of obsession. Keep up with this lad's ridiculous rate of progress - phlegmcomics.com



MORE WORK FROM THE GRAPHICS TABLET GOD THAT IS DAN MUMFORD. DAN-MUMFORD.COM

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**saturday 11th
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Heavy business for yer sweet feet

**Sunday 12th
Delve Deeper**

New to Dulo and ever ready to work up some soul infused deep house vibes. This will be brought to you by these Sheffield heroes:

The African - Dulo
Dave Hardy - Maintain/Jus Records
Monkz - Dopeness/Phuture Boogie
Liam C - Delve Deeper
Joey Fabini - Hustle
Marcus Williams - This Way Up
Deep and Twisted

Mark Ross - UG
Winston Hazel - Kabal/Scuba
Jenny Fu - Delve Deeper
This event will take place inside and out for your absolute pleasure

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STORMIE MILLS.

FOR THOSE OF YOU NOT IN THE LOOP, THIS BLOKE IS A STAR. I'VE FOLLOWED HIS WORK FOR CLOSE TO A DECADE NOW, UTTERLY INDIVIDUAL CHARACTER WORK.

Working out of Perth, Australia, he's decorated the fair streets of Blighty for years, working in collaborations with graf mainstays such as Rough and other 'alumni' of the artform, and always leaving something which is clearly his work. Its normally his bit of any given piece that has me thriving.

Rare skills, and I'm pleased as owt to have him decorating our pages - and I look forward to having an entire magazine done by him, more than most things, including breathing.

stormie.com.au

JONES.

HERE I STAND - ACRYLIC, SPRAY PAINT & DIRT ON CANVAS. DIPTYCH. MARCH 2009.
TO BE SHOWN AT DITION, A SOLO SHOW BY STORMIE MILLS AT THE HELEN GORY GALERIE, PRAHRAN, MELBOURNE. 28TH MAY 2009

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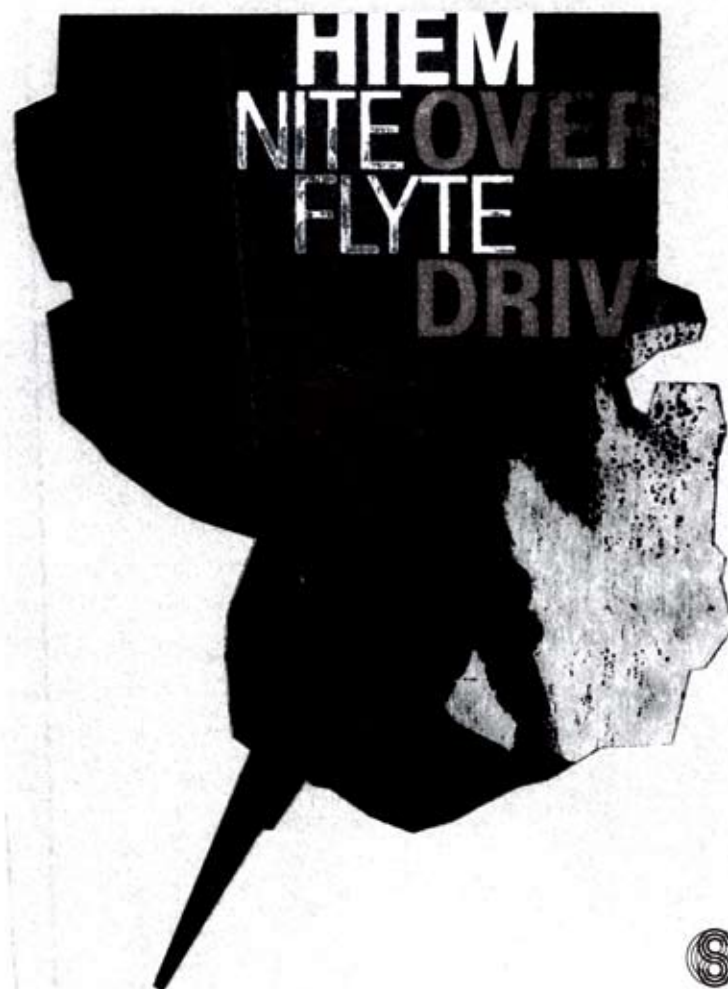
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23/04/09
Golden Silvers
Exlovers + Taka Pow

24/04/09 - Music First presents
The Derek Trucks Band

25/04/09 - Plug Soundclash presents
Century Kids (EP Launch)
The Harringtons + Supernova Bandits + Simple Delivery

01/05/09 - Music First presents
Jon Allen

02/05/09
Orange 38
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09/05/09
Baddies
The First Floor + Henrys Carpet Skip

16/05/09
Tinchy Stryder
Vex One ft. Nem + J Yezza + JD New Generation

19/05/09
Fanfarlo

20/05/09
Mr Hudson
Mpho + Alan Pownall

23/05/09
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28/05/09 - Music First presents
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30/05/09 - Music First presents
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04/06/09
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ALFIE & BELLA.

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Without fail, at noon everyday Alfie and Bella serve up their first batch of freshly made pizza to the drooling line of customers who have come to sample the speciality. Since opening six years ago, this humble café has established itself as one of the city's best places for homemade pizza. As the doughy bases are rolled out in front of me one by one, ready for their individual toppings, I'm already planning when I will make my next trip so as not to miss out.

Just a hop, skip and a jump from the train station, Alfie and Bella is a quiet sanctuary from the hustle of the surrounding Hallam campus and rail commuters. Great for people watching.

And if pizzas aren't your thing there is something for everyone, including their famous hot pork sandwiches, the smell of which lingers across Hallam Square. There is also a wide range of vegetarian and vegan options to choose from.

With a selection of beers and wines on sale, Alfie and Bella offer a more continental café experience (if only it wasn't for the weather). The 10% student discount makes it an affordable stop for all wallets.

KATIE DUROSE.



SHEFFIELD LIVE!

93.2 FM.
SHEFFIELDLIVE.ORG.

It's 10am on a Wednesday morning and world music is blasting out of the Sheffield Live towers, the local radio station set up to serve the city's community. Here anyone can get involved and start a show and thank God it means the radio waves have something other than Nee-Yo or The Saturdays flying around.

SheffieldLive! started up as an online radio station, broadcasting podcasts via the internet. But when the Communications Act 2003 came into force, it meant community radios could apply for an official FM station.

Since October 2007, 93.2 FM has been home to anyone and everyone wanting to get involved and produce something different to the mainstream media.

There are regular community news shows saying what's going down in Sheffield slotted between shows for lesbian, gay, bisexual and transsexual community, the bassline community - even Elvis fans have a place here.

It's not a soap box for people who like the sound of their own voice or who want to play crap records. SheffieldLive! is a breath of fresh air offering real issues, relevant to you.

The station proves Sheffield's rich diversity and is a forum for discussion on local happenings, as well as a starting block for listeners to find out about the wide variety of sub-cultures within the wider area.

And although the production isn't as good as commercial money-making radio stations, at least you know it's genuine. LISTEN.

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A SIGN OF THINGS TO COME.
JONES FINALLY GETS HIS WISH GRANTED IN THE FORM
OF RIDICULOUS WILDSTYLE GRAF FROM DOWNTIMER.

NOW THEN - ONE WHOLE YEAR!

We don't do this very often but I think it's about time we had a blow on our own trumpet. We've spoken to some rather impressive musical folk over the past year including Tru Thoughts founder and A&R man Robert Luis, Björk's producer Valgeir Sigurðsson, British hip hop legends Aim and Foreign Beggars and the new hardest working man in show business, Quantic. Check out this month's interview with Ninja Tune legend DJ Food for a taster of what we have left in store...Not bad for a free local magazine, published almost entirely through good will, hard work and devotion to the cause. A big thank you is due from me to all my contacts out there who make it all possible - you know who you are - and of course to my dedicated team of music writers - Ben, Sam, Marc, Will and James - THANK YOU.

We acknowledge that on our path we have ruffled a few feathers, turned a few heads and rattled the cages of some well-known establishments, events and labels. We have never intended to insult, but simply to report honestly, speak clearly and have pride in our convictions. We know not everyone agrees with us but that is our purpose - to make you think.

As we embark on our journey through the next twelve months I encourage those of you sitting at home reading this magazine, agreeing and disagreeing with our opinions, to send in some of your own thoughts. We are not a fortress-like organisation - we want to meet new people and hear their opinions, preferences and dislikes.

Get in touch - submission deadlines for the music section of Now Then fall on the 10th of each month and reviews are either 300 or 200 words in length. We have a great team of knowledgeable, articulate and (most importantly) opinionated music writers. If you feel you can add to this team then please submit your reviews to music@nowthensheffield.com.

Keep supporting independence in the steel city. Magazines like Now Then make up the diversity and excitement of a place but without the people and their support it all becomes meaningless.

I very much hope to be writing a similarly self-accomplished and proud editorial in a year's time and hope to include a host of new names in my thank yous. Now Then is quite simply the voice of the people who choose to use it - have your say.

REG REGLER.

SOUNDHECK.

PAGE THIRTY-THREE.

EMMY THE GREAT.

19TH FEBRUARY.
@PLUG.

I HAVE NEVER BEEN TO A GIG WITH MORE GIRLS AGED BETWEEN 14 AND 18 IN MY LIFE - THE REASON FOR THEIR ABUNDANCE, THE NOT SO GREAT EMMY.

For starters we have a band on called The Ex-lovers.

Shit name, I know.

The most positive comment on my long list of notes was 'they played songs'. Not great really. This is a band who are so inoffensive and so middle of the road that I was maliciously driven to drink at a dangerously fast rate. Peroni and JD chasers. Cheers, guys. In short, about as interesting as one long thin white line, separated by another thin white line. Followed by another.

Emmy the Great was next. Expectations low. Listening to Emmy is like an amazing cuddle from a ridiculously fit bird who can play and sing really well - it's warming, but not a fuck.

There is a distinct lack of both dick and balls to all of Emmy's tunes. The same vocal melody played over and over again.

Don't get me wrong, she has skills. Good voice and the occasionally well-written lyric but I just can't get over the twee factor of the whole affair.

This lack of edge was personified by sweet little Emmy drinking a cup of tea on stage.

No beer, wine, sex or rock and roll, just a brew. How nice. NICE. What a shit word.

In summary, three cups of tea out of five.

JOSE PUTA.

FINLEY QUAYE.

6TH MARCH.
@FOUNDRY.

AMONGST SOME OTHER SURPRISING-YET-FANTASTIC NAMES THE UNION HAS PRESENTED THIS YEAR WAS A CERTAIN PAST MOBO AND BRIT AWARDS WINNER, FINLEY QUAYE. HIS 1997 AWARD WINNING ALBUM. MAVERICK A STRIKE, REMAINS ONE OF THE FINEST WORKS IN BRITISH REGGAE HISTORY BUT HIS NOTORIOUS BAD TEMPER AND LACK OF COMPETENT FOLLOW-UP RELEASES HAVE RESULTED IN HIS FAME WANING. NEVERTHELESS, HIS APPEARANCE IN THE STEEL CITY CAUSED SOME EXCITEMENT IN THE NOW THEN OFFICES AND SO WE SET OFF TO SEE WHAT HE HAD TO OFFER.

Sadly our trip was short lived. After less than half an hour Finley had spat his dummy out. His performance (if it can be labelled as such) provoked outrage from the crowd. Not looking at the audience once, covering his face with his hair and sunglasses (looking a lot like Michael Jackson), turning his back whilst singing and opting to sit at the side of the stage in between verses proved too much for punters who'd paid £15 a ticket.

A heckle of "sort your life out" followed by a barrage of song requests resulted in Quaye's abrupt departure, followed by a bout of abuse.

Artists have a duty to entertain their audiences. If they don't try it can be expected that people will not be interested and when those punters have parted with their pennies they are likely to complain.

Whether Finley reappeared for the rest of his set I shall never know - being told to "fuck off" by an over-paid has-been was enough for me.

Good night, Mr Quaye.

REG REGLER.

BASSWEIGHT CARNIVAL.

28TH FEBRUARY.
@YELLOW ARCH.

ONE OF THE BEST IDEAS THAT HIT SHEFFIELD IN 2008 WAS BASSWEIGHT CARNIVAL, DESIGNED AS A BLEND OF CARNIVAL VIBES AND SOUNDSYSTEM CULTURE.

The first event held in November at Club Shhh was a great success, with dancing continuing long into the morning amidst fantastic decoration and people. However, subsequent events were a long time coming as ongoing issues with the venue caused problems that only a relocation could rectify.

Thankfully a new venue has arisen in the shape of Yellow Arch studios - decked out beautifully on the night with colourful flags, mobiles and hangings, and on the night two mighty fine sounds. Sama Roots hosted a fantastic dance in one room, entertaining with roots and then descending into UK steppas guaranteed to keep tired legs dancing.

Sequoia took things in a more filthy direction, with heavy dub and dubstep descending into bassline and sheffstep courtesy of a well-constructed set by headliner Deadbeat. All this is set to become a monthly fixture, so if you like nights outside commercial venues playing seriously bassy music, look out for upcoming events.

Heavyweight!

BEN DOREY.

SMUGGLERS RUN.

13TH MARCH.
@ACADEMY.

IT'S IMPORTANT TO GO AND SEE YOUR MATE'S BAND. MATES DO THAT. THERE ARE A LOT OF MATES HERE TONIGHT. NOT NECESSARILY MY MATES, YOU UNDERSTAND. BUT MATES NEVERTHELESS. I SUSPECT HALF THIS LOT MIGHT HAVE ONLY JUST FINISHED COLLEGE... WHAT WITH GIGS STARTING EARLIER AND EARLIER THESE DAYS.

I caught the final two of four bands this evening. Well done me. First up, North of Watford. Wide remit... Sounded a bit like Arctic Monkeys meets AC/DC. Good-ish, young-ish, plucky-ish, reasonably tight- ish. ISH!

Next up The Smugglers Run, catchphrase being 'have you been done up the smugglers run.' umm.. No. Although I see.. Yup... I see. I'd say, better songs, tighter performance, more passion, more of a fuck you attitude. Fair play... Dare I say... Arctic Monkeys (yes again..) meets Sex Pistols?

One more skinny jean orientated evening. Hell. Yeah.

Admirable.

JAMES LOCK.

RUBY KID.

12TH MARCH.
@FUZZ CLUB.

IN THE SIX OR SEVEN YEARS THAT I HAVE LIVED IN SHEFFIELD I HAVE RARELY HEARD A SHOW TECHNICALLY ENGINEERED WORSE. WHAT IS THE POINT!?

Fortunately, I have seen the Ruby Kid before and would do them no injustice with this review. Good band. Check 'em out somewhere - they don't use child labour.

JAMES LOCK.

SOUNDCHECK.



STONEPHACE.

STONEPHACE.

TRU-THOUGHTS.CO.UK

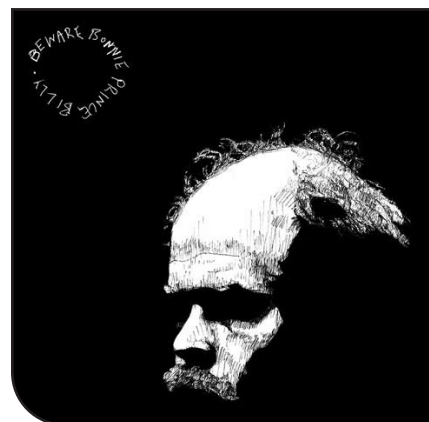
PORTISHEAD GUITARIST ADRIAN UTLEY HAS TEAMED UP WITH SOME RATHER IMPRESSIVE MUSICIANS AND PRODUCERS TO CREATE TRU THOUGHTS' FIRST REAL HEAD-TURNING RECORD OF 2009, STONEPHACE. WITH LARRY STABBINS ON SAX, DIZZY GILLESPIE COLLABORATING, GUY BARKER ON TRUMPET AND THE PRODUCTION WIZARDARY OF KRZYSZTOF OKTALSKI, STONEPHACE OFFERS THE KIND OF MUSICAL VIRTUOSITY THAT UNTIL NOW SEEMED A FORGOTTEN MYTH OF THE PAST.

Whilst this record claims hip hop/breaks production sounds, the overall impression here is also akin to jazz-infused prog rock. Opening track 'Wedgehead Gets Lucky' has all the soulful, Ninja Tune / Tru Thoughts jazz inflections layered over a beautifully percussive beat, whereas tracks like 'Yellow Brick Road' and 'White Queen Psychology' take their fairy-tale titles through to their musical conclusion and have echoes of Frank Zappa's epic 'Peaches En Regalia'.

The album's fantastic artwork contains a Lewis Carol-style story of its making in which names like Madlib and Boards of Canada are cited as influences. There is a clear sense of experimentation, not just in the instrumentation but in the moulding of sounds, production of beats and arrangement of tracks, as well as the overall packaging of the record.

With track lengths of up to nine minutes and all tied together with a string of short interludes, this record may frighten off some less discerning listeners, but lovers of jazz, prog, electronica and future hip hop should all find something pleasing here. This record is one of the finer collaborative works of the year. Expect to find something new with every listen.

REG REGLER.



BONNIE PRINCE BILLY.

BEWARE.

MYSACE.COM/
BONNIEPRINCEBILLY.

BONNIE 'PRINCE' BILLY, AMERICAN SONGWRITER WILL OLDHAM'S LONGEST RUNNING MUSICAL INCARNATION, HAS ALWAYS HAD A STYLE THAT IS HARD TO PIGEON-HOLE.

Born in Kentucky, Oldham is perhaps unsurprisingly well steeped in country and Western traditions. Yet in the past the stripped-back nature of his arrangements, the dark and sometimes perversely ironic content of his lyrics and his shockingly hollow voice have set him apart from this background. In fact, many of his works have as much in common with punk as they do with any Appalachian traditions.

In *Beware*, his latest release, there is a continuation of aspects of this style, juxtaposing saccharine country music with dark and introspective lyrics to give off such mixed signals you don't know whether to laugh or cry. The problem is that on this record there are a large number of tracks where the descent into Western schmaltz goes too far.

Gone are the haunting and minimal arrangements, replaced by a much fuller sound with a backing choir, a large string section and some epic percussive elements that add a slightly nauseating amount of drama to many tracks.

Take time to listen to 'Hearts Arms' and you will get the picture, as a tenderly delivered introduction descends into annoying melodrama which sounds a little like a parody of itself. Considering Oldham's past style, it's plausible to think this is intentional, but if his tongue is firmly pressed into his cheek as he performs these songs it doesn't come across.

There are sections on here that bring out the characteristic uneasiness that previous records have been soaked in, but more prevalent is a very different unease - the kind of sad embarrassment you feel when you see someone you respect falling flat on their face.

BEN DOREY.



THE LONG LOST.

THE LONG LOST.

MYSACE.COM/
FINDTHELONGLOST

THE LONG LOST IS A COLLABORATION BETWEEN FAMED NINJA TUNE MUSICIAN DAEDELUS AND HIS WIFE LAURA DARLINGTON, WHO YOU MIGHT RECOGNISE FROM FLYING LOTUS' 1983 AND LOS ANGELES, AS WELL AS HER HUSBAND'S 2008 ALBUM LOVE TO MAKE MUSIC TO.

Ms Darlington's voice is oddly compelling, at some points sounding like Isobel Campbell ('The Art of Kissing', 'Past Perfect', 'Colour') and others like Nico ('Amiss', 'Regrets Only', 'Wobegone'). Daedelus sings backing vocals on half of the tracks, occasionally taking centre-stage towards the end of the album.

Weird excursions into bossa nova and twee pop are blended with Daedelus' trademark counterpoint samba rhythms to create a bittersweet melange of guitar, bass, synths, oboe, violin, flute, xylophone, sirens, toy instruments, layered vocals and brushed drums. And the lyrics...I'm not sure what to say other than 'Huh?'

Like everything Daedelus has ever done, this release brings with it all of his strange quirkiness, at once a blessing and a curse. It's hard to say, for example, whether his crooning of 'She sells seashells / By the sea shore' on 'Sibilance' is cool or downright misjudged. Such is the appeal, I suppose, of a rogue musician who does what the hell he wants, all of the time.

SAM WALBY.



BARBARIX.

THE MYSTICS E.P.

MYSACE.COM/
PLANETERRORRECORDS

BARBARIX IS A PRODUCER THAT DUBSTEP AFICIONADOS MAY WELL HAVE HEARD FROM IN THE PAST; HIS POUNDING RELEASES ON BRIGHTON LABEL NET-LAB HAVING RECEIVED ATTENTION FROM MARY ANNE HOBBS AND BOBBY FRICTION FROM RADIO ONE TO NAME BUT A FEW.

His latest creation, *The Mystics EP*, marks an interesting change in musical direction towards a more introspective and ambient sound, and the good news is that this is available free of cost on the nascent-but-rapidly-expanding Sheffield netlabel Planet Terror Records.

Swapping choppy beats and LFO basslines for haunting acoustic melodic phrases and intriguing sampling, Barbarix manages to create a sense of situational and epic melancholy similar to Burial's Mercury-nominated *Untrue*, without aping his style at all. Beginning with the beatless opening soundscape of 'Born' and ending with the harrowing 'When Night Falls', Barbarix creates the impression of this release having a minature life story of its own, and a peculiar pulse rising out of the backdrop of skillfully-arranged field recordings permeates the entire EP.

Dim the lights in your front room, let this beautiful music fill the silence and I'm sure you will share in our excitement. It's available free at myspace.com/planetterrorrecords - what have you got to lose?

BEN DOREY.



MARTYN.

GREAT LENGTHS.

3024WORLD.BLOGSPOT.COM

A PERSONAL WAIT HAS AT LAST COME TO AN END - EINDHOVEN'S MARTYN FINALLY RELEASES HIS DEBUT ALBUM *GREAT LENGTHS* ON HIS OWN IMPRINT 3024.

First track 'The Only Choice' takes no prisoners, tempting the listener with catchy vocal edits before erupting in a warm and impeccably high-class opening hifi tester. Reminiscent of FlyLo's debut album, the progression between the tracks is subtle and masterfully engineered, leaving no room to doubt the productive muscles being flexed here.

A relentless sub-50hz assault makes the first half of *Great Lengths* perfect for most occasions on the dancefloor but still excels at home with warmth and interest entering the ear from Martyn's wide sonic spectrum. Hypnotising movement of just about anything that can be automated means the overall impact and individuality of Martyn's sound is undeniable. The vocals on 'These Days' are the only element of this album I'm not fully convinced by, a minor complaint when immersed in this release.

Great Lengths brings influences from all things Detroit in the four four world to more shuffled and darker 2-step territories with ease. Somehow Martyn also manages to draw from the dub world with beautifully worked sub tones and spacious, calculated percussion.

As the man puts it himself: 'music for a warm but rainy day'.

JACK OPUS.

REVIEWS.

REVIEWS.

di food



FOR OUR ANNIVERSARY ISSUE WE WENT ALL OUT AND TRIED TO SECURE AN INTERVIEW WITH ONE OF OUR ALL-TIME FAVOURITE INDEPENDENT ARTISTS ON ONE OF OUR ALL-TIME FAVOURITE INDEPENDENT LABELS. NINJA TUNE IS ONE OF THE MOST INFLUENTIAL BRITISH BEAT LABELS OF THE PAST TWO DECADES, HOME TO THE LIKES OF COLDCUT, THE HERBALISER, THE CINEMATIC ORCHESTRA, DJ VADIM, DADELUS, BONOBO AND MR SCRUFF, ALONGSIDE MANY, MANY OTHERS.

DJ Food is one of the original pioneers of beat music on the label. The DJ Food project originated in the early 90s, stepping out of the shadows of the Coldcut ensemble and releasing music that was literally intended as 'Food for DJs'. Having since undergone every change imaginable for a producer/DJ under the same guise, DJ Food is preparing to release his first original material years. He kindly agreed to spare us some of his time to discuss the Food legacy, future projects and everything musical in between.

NT. DJ FOOD IS ONE OF THE LONGEST STANDING NINJA TUNE PROJECTS. TELL US A BIT ABOUT THE EARLY DAYS.

Well, I wasn't around until '93-'94 so the very early days for me were as a fan, actually buying the records because I knew Coldcut were involved in them. The whole of the early-to-mid 90s is a bit of a discographical mess as far as Coldcut and Food are concerned. After the first 2 **Jazz Brakes** LPs, more and more people became involved in both Coldcut and Food recordings plus a whole host of spin-off pseudonyms. You have to check the small print on a lot of the records to see who was actually involved at the time and some people aren't credited as lots was being generated without much of a plan.

NT. NINJA TUNE IS ONE OF OUR FAVOURITE LABELS, NOT JUST IN THE UK BUT IN THE WORLD. WHAT MAKES THE LABEL SPECIAL TO YOU?

They gave me a platform to do something and for that I will always be grateful. They rarely if ever interfere with music or artwork, so much of what is released is as the artist intended rather than some filtered-down, A&R man's idea of what should be released. When I first joined the label it was nowhere near the behemoth that it's become and I had the pleasure of watching it grow and being responsible for some of that growth, both with music and design work.

NT. DJ FOOD BEGAN AS FOOD FOR DJ'S. HOW HAS THIS OBJECTIVE CHANGED OVER THE YEARS?

I think it (**Food for DJs**) stopped when **Recipe for Disaster** was released, to be honest. The **Jazz Brakes** LPs were always meant to be Food for DJs i.e. early break and scratch records in the same vein as Simon Harris' **Breaks Beats and Scratches** but preceding things like **Bionic Booger Breaks**. For **Recipe...**, it was decided that the music had progressed enough for DJ Food to become 'an artist' as such. This was DJ Food mark 2, with PC and I doing the DJ tag team thing in the public eye as well as a host of remixes and mix albums for the next six years or so. Coldcut had long since left us to our own devices and PC joined the Cinematic Orchestra in 2001. It was left to me to fly the flag and I suppose this was the start of DJ Food mark 3 - me as the solo artist, although it feels like I'm still starting.

NT. THE PAST 10 YEARS HAVE CHANGED THE MUSIC SCENE MASSIVELY - TECHNOLOGY, INTERNET, PIRACY ETC. WHAT MAJOR CHANGES DO YOU THINK THE NEXT DECADE WILL HOLD FOR MUSIC?

When (if!) the music industry finally solidifies into its new form it will be a very different model to that of the turn of the century. I think it's impossible to predict at this stage exactly what the future will hold but I do feel we've lost a great part of the way we relate and listen to music at the cost of availability and independence. The fact that anything and everything is freely available now means we have very little time to consume it in the ways we used to and therefore have less time to attach ourselves to records and hold them sacred.

NT. WHAT INSPIRES YOU TO MAKE MUSIC?

Very little by the measure of my output over the last decade! Actually, I go through phases where I immerse myself in something and just do that at full pelt with little time for anything else. I have been so disillusioned with current music recently it's spurred me on. When there's loads of great music about and you're a DJ it's all you can do to keep up with it.

NT. AS A DJ/PRODUCER YOU PLY YOUR TRADE WITH MANY TECHNOLOGICAL GADGETS AND GIZMOS. WHAT ARE YOUR FAVOURITE TOOLS FOR MAKING MUSIC?

I'm very basic. I like my Mac and everything inside it. You can get too bogged down with gadgets and such. I'm all about keeping it simple - there are already too many options.

NT. DJ FOOD HAS BEEN AROUND FOR THE BEST PART OF TWO DECADES. WHAT WOULD YOU SAY THE KEY TO LONG-TERM SURVIVAL IS?

Working hard to make sure everything you do is of the best personal standard possible at the time. Don't assume people are stupid as they will be able to detect bullshit a mile off. I always try to put as many different layers into what I do for people to unravel. It's easy to get complacent, it's not easy to always push yourself forward and learn new things. Staying still is boredom to me and the world won't wait for you if

NT. WHO ARE YOUR FAVOURITE ARTISTS RIGHT NOW? WHO SHOULD OUR READERS BE LISTENING TO?

I like the dubstep producer Eye-D a lot. Giallos Flame, King Cannibal and Amorphous Androgynous seem to finally be getting the credit they've deserved due to the oasis hook-up after being in the Future Sound of London shadow for years. I always have time for anything Eno is involved in (except maybe Coldplay) and have been listening to a lot of his late 70s/early 80s material recently.

NT. WHAT DO YOU RATE AS THE MOST SUCCESSFUL DJ FOOD PROJECTS?

I'm very proud of **Kaleidoscope** and **The Quadraplex EP**, also **Raiding The 20th Century**, the 2nd **Blech** mix we did for Warp and the two **Solid Steel** mix CDs I did with PC and DK.

NT. WHAT ADVICE WOULD YOU OFFER TO YOUNG MUSICIANS, PRODUCERS AND DJ'S TRYING TO MAKE THEIR WAY IN THE WORLD?

Your time will come, it just won't be how you imagine it.

NT. WHAT IS NEXT FOR DJ FOOD?

I have an EP out in May/June, another scheduled for October and a third early in 2010, which will be closely followed by an album. I'm really getting my head down with the music making now, got lots of time to make up. I'm done with mix albums for the moment, save for **Solid Steel** - I need to concentrate on production. I've also introduced a video element to the DJ sets and aim to tour next year with DK doing a whole night's show in three parts, showcasing what Food is about, both past and present, including Ninja's 20th anniversary gigs.

REG REGLER.
speaking to
DJ FOOD.

DJ FOOD.

NT: WHAT IS YOUR PROCESS OF CREATION? DO YOU HAVE BLINDING FLASHES OR SOMETHING MORE AKIN TO HARD WORK, PRACTICE AND DISCIPLINE?

Mainly graft if I'm honest. Some stuff comes quickly but you have to be in a position to make use of it when it does. It's a simple equation. If I'm busy then I write less. If I spend several days in a room with a pad of paper and my guitar I will write some songs. And some of those songs will be OK. And one or two of them might be good enough to finish, gig, record etc.

NT: WHAT BRINGS YOU JOY IN PERFORMANCE?

I don't know if joy is the right word. I get pleasure from playing when I feel I'm on top of it technically. So frequently a good show depends on relaxing and establishing a rapport. Performance is a strange, enigmatic thing but when it's right it feels simple.

NT: A WHILE BACK YOU PERFORMED ON THE JONATHAN ROSS SHOW. HOW DID THAT COME ABOUT AND WHAT DID YOU MAKE OF THE EXPERIENCE AS A WHOLE?

I performed for his producer in a small town square in Italy. I never played live on the show but appeared in recorded form. The music industry is a rarified club. You travel down to London or over to Manchester and mix with people who are totally immersed and appear convinced of their importance. It can be temporarily persuasive but it always wears off the minute you get home. It's a bit like anthropology I suppose. Fascinating.

NT: YOU PUT ON A LOT OF YOUR OWN SHOWS. WHERE DOES THIS DIY PERSPECTIVE COME FROM?

In my opinion you should try to learn how to do everything for yourself. Sometimes it makes sense to delegate to someone who specialises and can do a better job than you. But musicians generally seem a lot happier once they stop waiting for someone to come along and make their dreams come true. If you want to be Justin Timberlake, you need help. What I mean is you can't do it alone. If you want to make the best record you can make and get as many people as possible to hear it then you're essentially self-sufficient.

NT: YOU PERFORM SOLO AS WELL AS WITH YOUR BAND THE GENTS. IS THERE A CLEAR CUT DIFFERENCE BETWEEN THE PROJECTS OR DO YOU SEE THEM AS NATURAL EXTENSIONS OF EACH OTHER?

There's more difference now than there was. I'm currently rehearsing with the band again and this time there will be very little overlap of material (if any) between the band and my solo set. The last time out we just used the band for dynamic effect. This time there's more of an awareness of the sounds we are making, not just the noise levels. You can do more with a band - of course. The reason I like the solo set-up is precisely because it's so limiting.

NT: WHAT'S NEXT FOR YOU? WHERE CAN WE SEE YOU PLAY LIVE?

My second album is recorded and will soon be ready for release. There'll be lots of gigs both in Sheffield and elsewhere later in the year.

JAMES LOCK.
speaking to
NEIL MCSWEENEY.

A SHEFFIELD GEM, SIX-FOOT HIGH NEIL MCSWEENEY STUNS AUDIENCES WITH HIS SUBTLE AND WELL-CRAFTED SONGS. WE AT NOW THEN ARE PRIVILEGED TO BE GIVEN A FEW WORDS FROM THE MAN HIMSELF. IF YOU GET AN OPPORTUNITY - AND DO VIEW IT AS SUCH - BUY THE MUSIC AND SEE THIS MAN PERFORM.

NT: WHAT IS IT ABOUT SHEFFIELD YOU LOVE? WHAT KEEPS YOU HERE?

Familiarity + memory, scale + greenery, friends + family. It's my home - I've been here for most of my life.

NT: YOUR SONG 'LONDON ROAD' IS ONE OF MY FAVOURITES, PARTICULARLY BECAUSE OF MY OWN ASSOCIATIONS WITH THE TAKEAWAY HIGHWAY. DO YOU FIND WHEN WRITING LYRICS THAT IT IS EASIER TO DRAW IMAGE AND EMOTION FROM FAMILIAR SETTINGS?

Yes, I do always have a real life situation, relationship or event in mind when I start to write a lyric. The words, however, do not always end up faithful to the literal truth. As they develop I move the theme towards something that will be reasonably easy to follow over two or three verses and a chorus. Inevitably some of the detail, complexity and specific reality are lost. Also, while thinking about my own experiences I can add in details, emotions or characters - adding to the fictional element.

NEIL MCSWEENEY.

PAGE FORTY.

A SIX-FOOT HIGH SHEFFIELD GEM.

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EACH MONTH WE POINT OUT THE FINEST VENUES, EVENTS, RESTAURANTS, BARS, SHOPS, FILMS AND LITERATURE. EAT, DRINK, VISIT, LISTEN, WATCH, READ, PURCHASE AND PERUSE THESE FAVOURITES AND YOU WON'T GO FAR WRONG.

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ANTLERS OF REASON.

SPECIAL EDITION DVD.
DIR. JOÃO PAULO SIMÕES.
CAPTURAFILMES.BLOGSPOT.COM



AMONGST THE MANY ARTISTIC PROJECTS THAT GESTATE IN A DARK CORNER OF SHEFFIELD IS ANTLERS OF REASON, A FEATURE-LENGTH FILM BY INDEPENDENT PORTUGUESE FILMMAKER JOÃO PAULO SIMÕES.

After underground distribution in the US and having conquered a modern cult-classic status across the worldwide web, this hidden gem is now re-released on a special edition digitally re-mastered DVD, packed with extras.

Proudly self-labelled as an erotic mystery tale, this is old-fashioned cinema with comic-strip touches.

With both European exploitation and art-house roots acknowledged from the outset, we move into the slow-burning world of Anna and her progressive moral transgression. It's a fragmented existence, punctuated with glimpses of illicit behaviour and of a violent attack which leaves her temporarily disfigured - all tying in with the damaging effects of the mysterious disappearance of her mother during her childhood.

Antlers of Reason is also part of a trilogy of films, which include Antlers of Reason II: Morning Interim and Antlers of Reason III: Nether Edge Temptress. These ongoing works have also spawned other material in other formats, such as the graphic novel Antlers of Reason: The Disquieting Cocteaus, which will be illustrated by various local artists. More to come on that soon...

Controversial and, at times, perplexing this is a must-see for all of those searching for authenticity.

Psychological study meets mythological past by means of a destructive sexual affair.

It's out now and can be ordered on capturafilmes.blogspot.com and other selected online venues.

MUSASHI.

BY EIJI YOSHIKAWA.
KODANSHA INTL. LTD.

The breadth of application that this book offers is truly breathtaking. At its foundations this is a narrative telling of a 16th Century Japanese man set on the task of becoming a Samurai. As a result you will find a whole host of sword flaying, leaping martial arts and graceful action.

However, Musashi is not so easily encompassed. The book is equally about Enlightenment, The Art of War and the secular roles of Buddhism. The skilful, functional style in which it is written evokes an unexpected honesty in the reader, as you find yourself mirroring your own life and its choices against those of the characters in this book.

Musashi asks more from the reader than a basic comprehension of plot lines.

Be prepared.

THE WIRE.

H.B.O.

If you are anything like this reviewer, the world and his dog has already told you to start watching this. And you will have answered something along the lines of 'Another American gritty police drama? Not likely!'

You, and this reviewer, would be wrong. The breadth of subtlety and attention to detail, the time spent on character development and the utter lack of any U.S.A. gloss and sheen makes this something very special.

Be prepared to love some horrible people and understand hard decisions made by people in extremity that didn't make sense, really, before you watched this.

I lost the best part of two weeks to The Wire and I can't recommend it highly enough.

SENSORIA FESTIVAL.

24TH - 30TH APRIL.
SENSORIA.ORG.UK

Following a highly successful debut, the UK's festival of film and music will be back this month. Sensoria will cast a spotlight on pioneers and engineers of music including a sound installation by Delia Derbyshire (BBC Radiophonic Workshop). Films programmed include [Alchemists of Sound], an excellent documentary about some of the hugely influential creative pioneers of electronic music at the Radiophonic Workshop.

Here are some of the festival highlights. The full programme can be found at www.sensoria.org.uk.

EVENTS:

Wet Sounds and Advanced Beauty
@ Ponds Forge Diving Pool

Saturday 25th April, 4.30pm - 7.00pm
Sensoria brings together the unique underwater music experience that is Wet Sounds with a special selection of visuals from Universal Everything's Advanced Beauty.

Mitchell & Kenyon
@ Butcher Works, Arundel Street
Wednesday 29th April, 8.30pm

Sheffield musicians In The Nursery and Sieben will be providing their own individual interpretations to accompany a selection of short films from this amazing Edwardian collection. Screened in the historic courtyard of Butcher Works.

UK FILM PREMIERES & PREVIEWS:

Gogol Bordello Non-Stop

A frenetic gypsy punk documentary.

Vashti Bunyan: From Here To Before

Folk singer songwriter Bunyan retraces her caravan journey from London to the Hebrides that she originally completed in an idealistic personal quest in the 60s.

The Beat Is The Law, Part One - The Eighties

The sequel to Eve Wood's [Made In Sheffield], documenting the journey through the 80s and 90s of musicians coming of age in Sheffield. Featuring Jarvis Cocker, Richard Hawley, Rob Gordon and many more.

0001 ARTSPACE.

@THE MOOR.
24TH - 25TH MARCH.

There's been a rumour going around that those old shops on the Moor (you know, the ones the council kicked everyone out of but now can't afford to re-develop) were going to be re-opened as free artspaces.

So when a new sign appeared to replace the tacky chain clothing store that had been sitting there derelict I was compelled to explore the intriguingly-titled 0001.

The group exhibition featuring 8 Sheffield Hallam artists and Ladoza (Now Then November) certainly didn't disappoint. Having worked in the unit for two weeks prior to the two-day show, the artists had developed the space into an 8-piece installation cramming a variety of artistic media and ideas into an incredibly compact space.

My personal favourite was the combination of Jim Howieson, Ladoza and Shakti Olaizola's work, a darkened tunnel framed by a shanty town driftwood entrance that led back to a small modernist shrine and a cavernous space inhabited by polystyrene snow and flashing LEDs. Darkness does wonders for the imagination and exploring three different artists work using your lighter to make sure you don't trip over the piece will always add to your interpretations.

The other artists featured included Mark Batty, Joe Cutts, Jonny Drury, Haiser Goikolea and In-Kyung Kim, although this particular installation was only running for two days the space is going to be available for further installations and exhibitions and is being managed by Creative Sheffield.

For more details of upcoming events and art spaces on The Moor contact: info@creativesheffield.co.uk

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